

# DEVELOPMENTS



Memphis  
Camera  
Club

June 2006 · [www.memphiscameraclub.org](http://www.memphiscameraclub.org)

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## Club Notes:

How many of your photographs have you sold? Ever thought about putting a price on one when submitting information for CBU, GPAC or FedEx? There are many ways to get ideas. There are books that suggest how to analyse the market and get started with sales. You can browse the net, find similar work and see how it is priced. You might not really want to sell your work and put an out-of-sight price on it. Be careful it still might sell. For example, in February, a photograph of "The Pond" by Edward Steichen sold for \$2,928,000. This more than doubled the previous record of \$1,248,000 for an untitled photograph of a Marlboro cigarette ad by Richard Prince.

Hoping to see a photograph that brought such an awesome price, I checked the net and found it. Well, I'll tell you what, I'm glad it was for sale and not for judging--very artsy, a little blurry and possibly a little faded (6-5-6 = 17). Investigating more I found that the Steichen print is notable for its scarcity and technical achievement as well as the beauty of the image itself. Steichen made the photograph in the wetlands of Mamaroneck, New York in the fall of 1904. There are only three known prints made from the negative. Each has a different look and tone. Starting from a Black & White negative, Steichen used a special printing process to layer different hues of color over it. Sotheby's describes the print just sold as a platinum print with one or more layers of gum-bicarbonate applied on top of it. Each layer was a different tone and could have been altered with a brush or sponge. The resulting print is a ghostly blue-green. The print measures 16 1/6 X 19 11/16 inches. As for the scores, the print is an example of the Pictorialism movement, which stressed the artistic qualities of an image above its subject. It also reflects Steichen's background as a fine art painter. The very first sale of this photograph was to a friend and supporter of Steichen for the relatively high price of \$75.

Having found this information, I checked further on recent prices for photographic works:

1. Alfred Steiglitz	"Hands"	\$1,470,000
2. Alfred Steiglitz	"Nude"	\$1,360,000
3. Edward Weston	"Breast"	\$822,400
4. Dorothea Lange	"White Angel Bread Line"	\$822,400
5. Richard Avedon	"The Beatles"	\$464,000
6. Robt. Mapplethorpe	"American Flag"	\$352,000
7. Irving Penn	"Harlequin Dress"	\$352,000
8. William Eggleston	"Sumner Ms"	\$156,000
9. William Klein	"Smoke & Veil, Paris"	\$144,000

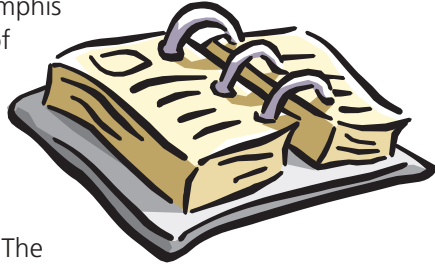
Also interesting were several series of photographs that brought impressive amounts. For example, Edward Roscha's "Gasoline Stations 1962" (6-7-6) sold for \$192,000. Tom Friedman's "Untitled" (PeptoBismol thrown in the air) sold for \$26,000. Also the initial rumored price of the Pitt-Jolie baby for the tabloids was \$4,000,000. This was rumored to have gone up to \$5,000,000 in the next two weeks (although apparently not collected). So what does this all mean? Be creative, have fun, price your work carefully, buy some PeptoBismol and throw it in the air.

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MCC meets Twice a Month  
1st Thursday: Competition  
3rd Thursday: Program & Business  
In the Longinotti Auditorium  
behind St. Francis Hospital ER  
West of Park & Ridgeway  
At 7:00 PM

## PROGRAMS FOR 2006

**June:** Nigel Merrick. Nigel is professional photographer who lives in Memphis and has a wide range of work from landscapes to creative. Check his website at [www.mag-icphotovideo.com](http://www.mag-icphotovideo.com)



**July:** Patti McLaughlin: The African Queen is Back

**Second Thursday:** Digital Photography Class

**Fourth Thursday:** Enthusiastic Photographer Class by Carl and Tom

Thanks to **Carl Nilson** for an excellent presentation on outdoor portrait photography followed by an outdoor workshop to put the lesson into action. Carl is always ready to help individuals as well as the Club as a whole.

### My Truce With Photoshop

by Barry Siegel

Yes, that's how I see it at this point in my photographic development. An uneasy truce, where I may be able to get the better hand, but I'm going to sweat some blood for sure. Ansel Adams said "The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways." He was also quoted as saying "You don't take a photograph, you make it." There is little disagreement I would think, that the essence of his mastery of the medium was in the printing. He was, without a doubt, a master printer. Those who shoot slides know what a thrill it is to open your new box of developed slides, hoping you captured the emotion that you felt when you made the photo. Just saying the word Velvia can bring goosebumps to my skin. Yet when the slide was not quite perfect, there was always some lingering jealousy of those print photographers who could fix it with the click of a mouse. And even if it was perfect, what would you do when you need a print of that slide? It would only become worse if your Photoshop skills were not proficient.

Of course, digital photographers practically have no choice, especially if you are starting with the raw file. I'm sure to the uninitiated, it must feel like a total deception to see that flat blurry raw conversion and then gaze upon the sharp contrasty image that it has become. Something like the butterfly starting from the pupa I would presume. Yet

now I see the beautiful image in the unprocessed thumbnail, long before it is developed into its final form. I guess it's like Michelangelo who instructed his students to remove only the marble that was covering the statue. Those members who frequent the creative category, I presume, must frolic in Photoshop like a duck in water. Yet to me, I see the water and know that I must learn to swim in order to get to the other side. It is quite obvious to me now that in order to be a great photographer, I must learn to be a great printer, whether by conventional darkroom techniques or by Photoshop. I guess I'll order that seventh Photoshop book now : (

### Field trip photo opportunities!!!

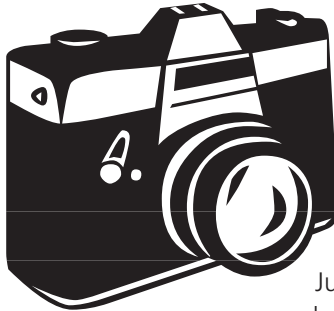
**June 16th - 18th Memphis** - Juneteenth Freedom Festival, blues, hip-hop, jazz, carnival.

[www.juneteenthmemphis.org](http://www.juneteenthmemphis.org). 901-385-4943.

**June 17th Bell Buckle, TN** - Moon Pie Festival.

[www.bellbucklechamber.com](http://www.bellbucklechamber.com) 931-389-9663.

**June 17th Nashville, TN** - Jefferson Street Jazz & Blues Festival. [www.jumptojefferson.com](http://www.jumptojefferson.com). 615-726-5867.



### June Butterflies in Memphis

The Memphis Botanic Garden has an exhibit of Costa Rican butterflies during the month of June. The hot house provides a nice diffused light and unlike most butterfly exhibits, tripods are permitted (at least so far). The hot house is small though and they only allow about 8 people in at a time, though you can stay as long as you like. It is a nice outing for 2 or 3 photographers at a time. Let your camera heat up in the sun before taking it in to prevent fogging of your lens. If you can go during the week when it's less crowded, I'm sure it's even better. No charge to members.

### Competition Q & A

by Dale Cox

**Several questions keep coming up so let me take a few minutes to answer them in the newsletter.**

**Q.** I know I'm allowed to enter four images on a normal night and five if the club has an assigned category. Do I have to enter the assigned category to enter five images and how can those images be distributed among the categories.

**A.** Yes, to enter five images one image must be entered into the assigned category. The other four images may be entered into any appropriate category including the assigned category.

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# June Photos of the month



## Print Competition

### Nature

**"This Will Make Bob Go Digital"**  
Barry Siegel – 27 Points

**Color Open Print**  
**"No. #33 At Sunrise"**  
Uttam Shaw – 25 Points

**Color Scenic Print**  
**"Fall in Memorial Park"**  
Kelly Green – 26 Points



**"The Potter"**  
John Stitt – 27 Points POM



**B&W Print**  
**"Ray Of Light"**  
Mary Stubbs – 25 Points

**Portrait Print**  
**"Lady of Leisure"**  
Beverly Hammond – 26 Points

**Candid People**  
**"The Potter"**  
John Stitt – 27 Points POM

**Creative/Manipulated Print**  
**"Beale St "**  
Jim Adams – 25 Points

**Assigned Category**  
**"Still Waiting to be Wed"**  
Uttam Shaw – 25 Points



**"This Will Make Bob Go Digital"**  
Barry Siegel – 27 Points



**"Lady of Leisure"**  
Beverly Hammond – 26 Points

## Slide Competition



**Open Slide**  
**"Going Mudding"**  
Blair Ball – 23 Points

**Nature Slide**  
**"Jesus Christ Lizard"**  
Jed Dreifus – 24 Points SOM

**Scenic or Landscape Slide**  
**"Yellow Tree Fence and House"**  
Jed Dreifus – 23 Points (SOM)



**"Ray Of Light"**  
Mary Stubbs – 25 Points

## Special thanks to these Judges:

Bob Laster, Dale Cox, Jeff Tallent and Sam Lacastro

## Be a good Winner

Be sure to send your images to [maryphotcollage@aol.com](mailto:maryphotcollage@aol.com) and [ellen.isaacman@goodadvertising.com](mailto:ellen.isaacman@goodadvertising.com) for the web and newsletter respectively. This applies to both the slide and print of the month as well as all category winners. Send your stuff.

## ASSIGNED CATEGORIES FOR 2006

**July:** Bridge (don't get arrested)

**Sept:** Single Tree

**Nov:** Most effective use of color

Bonus category in Nov worth 200 points in year-end competition and special recognition in Jan; Topic: Awe-Inspiring Image- the reviewer must say WOW in every way.

### Check Our Website. It's Great!

[www.memphiscameraclub.org](http://www.memphiscameraclub.org)

There is also additional information about dates of photo related events in the MidSouth, field trips, etc at the website.

### Architectural Exhibit: Angles and Curves:

The MCC exhibit at the AIA offices at 3rd and Madison. 9/1/06 to 9/29/06. Opening reception 9/1. Submissions 7/20/06. Collect and hang 8/17/06. Black Metal Frame with size 16 x20" or 20 x 24" with picture and matt to fit. Matt needs to be white. This will be a very professional, uniform, elegant presentation. Start looking for images. Architectural detail both inside and out are considered the main subject and goal. The location should be in Memphis and the immediate area.

### Digital depth

by Tom Furlotte

Recently a club member asked me why her digital camera always gave her pictures so much depth-of-field. We had just finished a class discussing the aperture and how it controls depth. She had been taking pictures with a film camera for years, but the same techniques she had success with before were not yielding the expected results. Fortunately I had read a couple of recently published articles that addressed this issue. I will try to summarize them for you.

Most photographers working now grow up with 35mm format cameras as their reference standard. Their concepts of wide-angle, standard and telephoto lenses are based on the 35mm format. When digital cameras became popular the marketing people began using the "35mm Equivalent" when speaking of their lenses as a short cut to let people understand the performance range being offered. A cameras zoom may be 7mm to 21mm, but the "35mm Equivalent" is said to be 28 – 80. This is helpful to let us quickly understand the angles of view in this lens, but does not tell the complete story.

Most photographers who have switched to a digital SLR, but have continued to use their film camera lenses on the digital have learned that the digital sensor is smaller than the film format and there is a "multiplier factor" applied to their lens

## QUOTE OF THE MONTH

"Sometimes I do get to places just when God is ready to have somebody click the shutter." — Ansel Adams

### May Birthdays

Jill Griffith	6/02
Charles Everhart	6/03
Uttam Shah	6/04
Dale Cox	6/18



when computing its equivalent angle of coverage relative to their film camera. Their 28mm wide-angle lens, since the digital sensor is smaller than film, only records an angle of view equal to a film lens of 42mm, a factor of 1.5x. But this factor also applies to the aperture and depth of field.

And as digital sensors get smaller as camera sizes shrink this effect is even more pronounced. A small format sensor used at its  $f2.8$  aperture will have depth-of-field equal to  $f16$ . And its 9.2 mm lens may have the angle of view equal to a 50mm on a 35mm camera but it will have the depth of field of its true 9.2mm.

In practical terms this may be a boon to the landscape photographer who would love the extra d-o-f, but the creative tool of subject separation and shallow depth that is used often to draw the eye to the subject is becoming lost to many digital shooters. Even those with the DSLR's bigger sensors need to be aware of this to some degree. This is probably the only real benefit to full 35mm format sensors available in some DSLR models.

For a more thorough discussion see the magazine Leica Photographie International issue of 3/2006.

### Competition Q & A, continued...

**Q.** I corrected the color balance and/or contrast and/or exposure, and/or burned and dodged areas and/or made a color image into B&W in Photoshop, must I enter that image into the "creative" category.

**A.** No, those adjustments are considered "normal darkroom work" and do not force the image into the creative category.

I'd like to make this a regular feature in the newsletter. Please submit your questions regarding competition via email to [dale.cox@goodadvertising.com](mailto:dale.cox@goodadvertising.com) and I'll try to answer as many as we have space to accommodate and of general interest to the club. I will not comment on the judging of specific images or personal issues.